



This Week in

25¢

Country and Western MUSIC

All About Local and Nashville Stars

VOL. 1 NO. 19

GREATER CINCINNATI AREA EDITION

WEDNESDAY MAY 31, 1972

JANIE FULMER

GATEWAY OPRY Star - Comin' Home

THE MERLE HAGGARD STORY



March, 1971. Would it happen again?
It did.
Merle Haggard, honored with five awards a year earlier,

once more was acclaimed "Entertainer of the Year" by the Academy of Country and Western Music. He was named

CONTINUED PAGE 15



JANIE FULMER Home Town Girl - On Her Way Up

Janie Fulmer new star of St. Louis' Gateway Opry will be comin' home to Cincinnati, but only for a short visit. Janie will be making an appearance at one of Cincinnati's top Country nite spots, Friar Tuck's Country Club. Cincinnati's will remember Janie from her many nite club appearances throughout the Greater Cincinnati Area, her records and many local Radio and T.V. shows the last of which was The Nick Clooney Show earlier this year.

Janie's being chosen as one of the cast of stars of the Gateway Opry was no accident as anyone who has heard her can tell you, Miss Fulmer is talent plus. She performs with professional ease and her material runs the gamut of down-home country (like "Mountain Dew") to some very uptown country arrangements of songs like "Danny Boy" and "Help Me Make It Through The Night."

Janie attended school in North College Hill after coming to Cincinnati from Chicago, Illinois where she was born the daughter of the late John Grenis a truck driver for Hajek Truck Lines in Cincinnati.

Janie Fulmer's first singing job was at the old Tahiki Lounge on N. Bend Road which was owned by the same two gentlemen who now have Friar Tuck's, Mr. Eddie Lloyd and Mr. Ray Trimble. So it will be quite a get-together in a reunion sort of way and I am sure Janie will welcome her

many other friends in the Cincinnati Area.

Janie will be bringing her own group of musicians from the St. Louis Area. Miss Fulmer is backed by a group called "The New Country" which features Bobby Shoemaker on rhythm guitar who also carries the bass harmony parts on several of Janie's arrangements. Bobby also plays lead guitar on some numbers and sings a fine song to boot.

Freddie Williams on lead guitar often adds his fine voice to the songs that you'll enjoy hearing. Freddie is also quite a singer as his own and does many tunes throughout the show. He is also a very fine bass man, drummer and enjoys tickling the ivories once in a while a la Floyd Cramer.

Mike Stocker is the bass man for "The New Country" and a fine one he is. Mike also plays lead and rhythm guitar. An all around musician.

Last but not least, is the Leader of "The New Country" and their drummer Ron Savory, a super drummer and a sense of excellence that keeps the group working, to better themselves. Ron is the man behind Janie Fulmer's band "The New Country".

The exact date has not been set for the appearance at Friar Tuck's as all the details have not been worked out yet but watch this paper for further information as to time and date and make it a point to get out to Friar Tuck's on Colerain

Ave. and welcome home Miss Janie Fulmer when she comes to town.

I
FORGOT
TO



SUBSCRIBE

Reminiscence

With Andy Anderson

Your request for me to jot down some of my memories of country music comes as quite a surprise. After some 50 years of listening to, playing and associating with some of the finest people in the field of country music, it seems a little too late to be asked to put on paper the story you have asked me to write. But, I suppose it has been, is, and always will be true that the only people who have memories to recall are the older people rather than the younger ones. And, since I am well past the younger age, perhaps I do have a few memories that would cause some of our older musician friends to think back over the years and recall so many of the enjoyable hours they may have spent in listening to and playing country music.

In September of 1914 I was the center of the spotlight in the small town of Science Hill, Kentucky, as my mother's first and only child. I'm sure I was not stage-struck at the time, nor was I in the least concerned about being in the spotlight. As the years passed along, the picture changed somewhat. My grandfather was Chairman of the School Board, and was also a lover of string music. As such he was instrumental in bringing to the stage of the Science Hill School many of the entertainers of that time. My first recollection of good country music was that of two banjo players by the names of Gaston and Lewis. These two men were star performers in their field - I remember they even interchanged banjos while playing and without missing a note. Another name that stands out is "Carp" Barnett who played a fretless 5-string banjo. He had a son by the name of Dan who played fiddle and who won many local fiddling contests. As the years went along, many entertainers appeared on the School Stage. To name a few: Frank Vallandingham, champion fiddler par excellence (even up until he was past 70 years of age.); Ralph and Ernest Hodges (later stars on WCKY Covington and WSB Atlanta); Leonard Rutherford (a country fiddler with the smooth touch of a Jascha Heifitz); "Blind

Dick" Burnett who was a fine 5-string banjo picker; and on and on until up into the 1930's when the "Big Bands" and their orchestras kind of pushed country music into the background for a while.

With today's modern Super-Highways, a trip from Science Hill to Cincinnati takes about three and one-half hours. Back in the 1920's this was an all day trip by auto. I remember coming to Cincinnati about 1928 and playing for an all-night square dance at some auditorium in Ludlow, Kentucky. Gordon Clemens, a local Cincinnati resident at the present time, was then a guitar player. He and I and a fellow by the name of Clinton Gooch played for the dance. By the way, Clinton played the Saxophone. Think about that for a moment and don't let anyone tell you that horns are something new in country music. That boy could play fiddle tunes on his horn.

Between then and 1935, I visited Cincinnati several times to attend what was known as the "National Fiddler's Contest". Some of the fiddlers I remember from those days were Clayton McMichen, "Natchee" the Indian, Carl Cottoner, Clark Kessinger, Bert Layne, Guy Blakeman, and - shucks, this page ain't long enough to list everybody, so let's hope we don't offend all the other great fiddlers by stopping here. Of course, you know Guy Blakeman is still around and just as capable with his fiddle as he was then. You might get a good story from him sometime if you would request it.

In 1935, and after the hard times of the depression that most of our older friends who just as soon forget, I moved to Washington, D.C., because of job opportunity. There I made friends with more country musicians and became part of a group called the "Barnyard Revelers". This group joined forces with other persons and eventually put together a show called "Cordwood Capers" which I believe was carried locally in Cincinnati by WKRC through the Columbia Broadcasting System. The program

CONTINUED ON PAGE 12

Our Sweetheart MARY ANNE EMMERSON

of the Week



MARY ANNE EMMERSON

Mary Anne Emmerson was born near Grays, Kentucky in a three room house on a beautiful mountain with no hot and cold running water or any of the modern facilities that most people today take for granted but she was happy and contented just being a simple country girl.

While her mother worked in Cincinnati her grandparents took care of her. Proudly Mary will say, "My grandfather was a coal miner and with them I lived in a place called Lincamp Holler. It was completely untouched by time and so beautiful, I'll always remember it as though it was only yesterday.

My daddy died before I was born and my mother, Pearl, later married a fine man by the name of Jess Hubbs. Mother always sang at home and in church and I guess that's where I got it from. I remember having an old homemade swing that was made for me. As I enjoyed this swing I would sing my favorite song "How Far is Heaven". I don't really remember when I first started singing, you might say it just happened. It was on my thirteenth birthday that my mother gave me a guitar and from that day on I haven't stopped trying to make people happy through my singing and playing.

I started singing

professionally in Cincinnati about four years ago with Tom Emmerson and his band. Later my husband, Don Emmerson, a fine singer and guitarist and I got our own band together. When things don't go just right my husband is very understanding and helps in every way that he can.

I have plans of recording in the near future. I have written a number of songs that I would like to express to the country music fans.

I just love meeting people. Just recently I met Johnny Roy at a place where he and his band entertains called Friar Tuck on Colerain Ave. He is one of the nicest people I have ever met. His band "The Roy Boys" have the rare quality of being just themselves and to me that's the greatest asset in country music.

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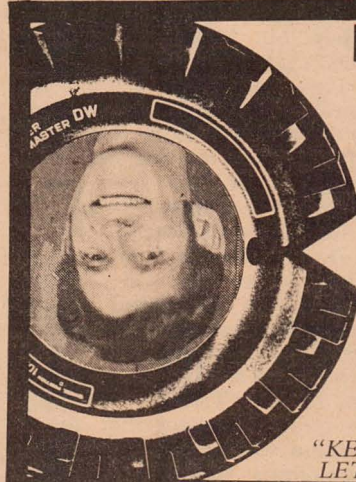
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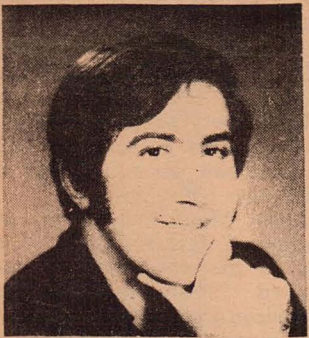
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DAVE BUNCE

Disc Jockey Of The Week

DAVE BUNCE

On WUBE AM/FM

This 6 foot tall, dark eyed handsome man was born at home July 9, 1941 in "God's Little Acre" one of Cincinnati's oldest suburbs "Saylor Park. Talking with Dave's Mother - Mrs. Nancy Bunce I learned that she was quite surprised to discover in her fourth month that she was pregnant. It seem's the doctors felt David Lee Bunce was a tumor and only after many xrays Mrs. Bunce was given the news she was pregnant.

Dave is one of three boys, his brother Howard Theodore Bunce resides in Washington, D.C. and his younger brother Todd Bunce is 15 and a sophomore at Western Hills High School (Dave's old Alma Mater).

Dave's mother told me of how timid David was when he was a child and that most of the time you would have to search the house over when company left because Dave usually hid under the tables and sometimes in closets. Oh What A Change Time Can Bring - Huh.

His father told of the Christmas he brought Dave a tape recorder for a present and that

from that time on he and the microphone became unseparable. He further recalled Dave's first experience on radio, constructed by him and his friends in his own back yard. They operated for five years until one day - a representative of the FCC knocked on the door and that was all she wrote for Saylor Parks one and only radio station. Dave said he can recall how very nice the man was and how for two weeks Dave didn't even look at a mike.

I learned while talking with "DO" yes, you heard me right - that's Mr. Bunce's nick name and I quote "the kids when they were little tots started callin me Do because all they heard when I came home from work was Howdy Do, and ever since then they called me DO.

Do told me about the times Dave would slip away from the table to play baseball and that if he and the microphone hadn't hit it off so well, he would probably be still playing baseball...who knows, maybe we would be rooting for Bunce with the Redlegs - one never knows!

I asked Dave's mom about

his other interests and she brought out an old tape recording Dave and his band recorded when they were playing in various nite clubs.

I'm not much of a critic but I thought I was listening to the Ventures there for awhile. Dave told me how he enjoyed playing the drums and having his own band until fellows started showing up anytime they felt like it - half that time I never knew if I was going to be playing drums with accompaniment and decided to break out of the band business, before it broke me. He did, and went on furthering his education at the University of Cincinnati where he acquired his degree.

Dave loves to roam through the game department and bring home a new game to play that no one else has seen...and he really enjoys winning too! He has photographic equipment and develops his own black and white negatives every now and then and other than playing a new country album or reading a good book - he likes nothing better than going to the Reds game - or playing golf.

Dave Bunce can be heard between 7 and 12 midnight on Cincinnati's ONLY ALL REQUEST SHOW on WUBE FM STEREO 105. He can also be heard hosting the popular Cincinnati Spotlight Show heard on WUBE AM, Sunday afternoon at 2 p.m. I don't believe I've ever met a more dedicated radio personality (I'm certain not one so versatile). I have thoroughly enjoyed talking and writing about Mr. David Lee Bunce and hope you have the pleasure some day.



T O T H E E D I T O R * * * * *

Letter to the Editor

Sir:

I wish to express my feelings concerning your magazine.

I think it's great!! This is the best thing that ever came along for local artists. There are so many talented people in the country music field in our area alone that need recognition. Your magazine can certainly do that. I don't have to tell anyone in this business how tough it is; anyone who has ever picked up an instrument and performed in front of a live audience knows it can really get tough. You have to love it to stay with it. Me, I love it.

Your Country and Western magazine can open a lot of doors for unknowns. I feel it will be a tremendous step forward for our local talent.

It's something that needed doing I'm so proud someone finally did it.

I urge everyone who loves good country and western music to support your magazine. I intent to do all I can to support it.

I wish you all the success in the world. For with your magazine, the people's support and the artists themselves, todays unknowns will be tomorrows stars of country and western music.

I salute you and thank you again on behalf of myself and all country music artists everywhere for your wonderful Country and Western magazine.

Kathy Wood &
The Kentuckians

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Nashville Publishers have kept the studio's booked with Demo sessions almost every day and night. A Demo is a Demonstration Recording session that is done by a Publishing Co. with the same musicians as are used on a Master session. Usually six songs are put down in three hours to be later played to the different recording artists for consideration. Sure Fire Music

Company flew Teddy Wilburn in from California to do Demo's on two of their Top writers, Glen Johnson and amon Black. Each writer went thru several days of re-writing sessions (I've been there), spending up to forty hours rehashing six songs that were then taken to Bradleys Barn and recorded. It might give you some idea of the work involved in real songwriting. Both Damon and Glens sessions turned out GREAT!

George McCormick was on stage with Billy Grammer when George Wallace was shot, he said it was something that was hard to believe. Most thought it was just firecrackers. Billy Grammer did a fine job in talking to the people on mike and holding them down. He got their attention and instructed them to make way for the ambulance.

I certainly enjoyed working The Echo Lounge, Everett Songers fine St. Louis Club. They have one of the best house bands I've ever worked with, and Everett Songer was well named. Mr. Songer is a Singer, one of the best in St. Louis or Nashville.

I enjoyed talking with Herbert McLain and meeting Mike Diehl. Both are two of the busiest guys around, and one reason that This Week In Country and Western Music is a success. Mrs. Riley of Festus writes "Should I copywrite my song before I send it to a Publishing Company." Well

first off be certain you deal with a legitimate company. The reason most companies scream bloody murder over copywriten songs is there is miles of red tape to undo a Washington Copyright, and re copyright it thru there company. Unless a song is a Hit, its just not worth the effort. Once a song is published it is the sole property of the publisher. The writer receives a royalty, but no longer owns the song in any way.

I guess with my grade school education I didn't make myself clear in a recent column. Mr. Nick Barry understood me to say "if you can't sing as good as Haggard, forget it." My statement was "If you can't sing as good as Merle Haggard DO NOT SPEND TWO THOUSAND DOLLARS ON A RECORDING SESSION."

There is a difference in trying to get somewhere in Music, than going overboard and throwing away a lot of money. I agree with Mr. Barry that you can sit on your can and nothing will happen. No one will discover you. In my twenty years I have never met a Talent Scout, and doubt if I ever will. Living in Nashville I see hundreds of people lined up at the "Sharks" offices with enough money to buy a new Volkswagon, to record four songs that will probably never be heard outside their living room. Seek the advice of some one that knows talent. Someone that makes their living producing talent. Get

their advice before you risk your money. One thing for sure, Nick Barry and Jimmie Helms READ EACH OTHERS COLUMN. I enjoy Nicks column every week and am very flattered that he took the time to comment on mine, and as Nick says "Enough said."

Jerry Metcalf has left the Stonewall Jackson Band to go out on his own with his new record "Holding" on the Americountry label. Jerry is a fine singer, and we wish him the best. Wil Helm Talent Director back in the office after recovering over back surgery, asked me "When are you going to do an article on "Talent Agent Of The Year?". To which I said "As soon as Buddy Lee gets back in town!" (Private joke). Enjoyed talking with Dean Lewis and his wife, and John Reed, two old friends that dropped by when I was at The Echo Lounge. I'm going down thru Mississippi, Arkansas and North Carolina, will be back in St. Louis June sixteenth and seventeenth at The Sellar. Hope you all will come out and say "Howdy". If you have any questions about Nashville, drop me a line, that goes for you fine folks in Cincinnati (One of my favorite towns) too. So till next week this is your Nashville reporter saying I sure do love Country Music, Fried Okra and DIXIE.

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Kathie Woods and "The Kentuckians"

Kathie Woods comes from a family of one brother and no sisters. She has many memories that she's proud to talk about, such as the beautiful mountains in Clay County, Kentucky where she was born.

Her grandfather was a baptist minister for fifty odd years. He was married to her grandmother for sixty eight years and Kathie lost both of them within ten months of each other but her grandmother made her promise she would never give up music.

Kathy started singing in church when she was four years old and the happiness she found by singing then is still within her heart. She says she'll still be singing good country songs when she's seventy years young.

Kathy won her first singing contest when she was seven years old and from that time on she has been a professional entertainer. She recorded a gospel album for Brian International a few years ago. Then she recorded a single called

"Hillbilly Girl in Hawaii" which was in the top 10 in Hawaii in 1962. Incidentally, Kathie wrote this song.

She worked with Gene Autry on KPHO-TV in Phoenix, Arizona. She appeared on the same stage at the Kentucky State Fair with the Beverly Hillbilly and Kathie has worked with several groups as a soloist.

Unfortunately she had an accident a few years ago and fractured her back. This interrupted her music for a while but the will power and humor in this great person just couldn't be stopped. Her husband and son encouraged her to keep going and she did.

She formed a group called "The Kentuckians" consisting of George Drake, lead guitar; Bob Woods, vocal and guitar; Troy Ward on drums and Kathie playing bass, vocalizing and emceeing. This group won first place in 1969 at Old Hickory Lake C.B. Jamboree at Hendersonville, Tennessee beating out thirteen finalists.

They have made frequent appearances for WZIP and WMOH radio and have appeared on WKRC and WCPO television. They have worked with Conway Twitty, Tommy Cash and many more including the Renfro Valley Barn Dance.

Kathie is very proud of her band and loves to entertain with them. She says they're the greatest bunch of fellows she's ever had the pleasure of working with.

Bob Woods is her baby brother. He has played on radio and television throughout Virginia and Georgia. He was in the army prior to joining the Kentuckians where he played night clubs and entertained allies in Germany.

George Drake the lead guitarist and youngest of the group can play any style requested of him, from bluegrass to rock. He can handle his guitar very well.

Troy Ward, truly a fine country drummer, just loves to play music. He is the writer for the group and has composed many songs that will be hits in the country music field.

Ray DeMoss (not pictured) plays the steel guitar. He can play the Nashville sound or just plain good dance music and is very versatile on this instrument.

Kathie Woods and the Kentuckians have a new single release that's going great for them. Troy Ward wrote one side called "In Name Only" and Kathie composed the other entitled "Six Foot Rope".

If you ever get the chance to see this group perform don't hesitate, they'll make it well worth your time and they just love country music fans.

"Sweet Country"



Ron Sweet

The name Sweet and Country seem to go very well together as is the case of several local musicians but there's one in particular that's headed for the top in Country Music. If you have had the pleasure of hearing him I am sure you will agree, his name is Ron Sweet.

Ron can sing any type of a country song in his style and you just have to listen because it's good and "power packed".

Music was always in his family. His mother and father (Farline and Edwin) used to play and sing in churches. His great grandmother played guitar and Ron has never forgotten how he would listen and admire the way she played the famous Wildwood Flower. Ron's grandfather also played the harmonica and fiddle.

At the age of twelve Ron became interested in music and went to music school for six weeks but it couldn't hold his interest so he forgot about the school. His dad then bought him a guitar that wasn't too expensive but enough to find out if he could learn to play. He began to teach Ron the chords and progressions.

About four months later his dad bought him a new guitar and amp. to start him on his way.

Ron's first band was rock and roll by the name of "Little Bob and the Vandals". They played once a month for a salary of five dollars per man.

Later the band started playing parties and school dances. Ron faced his first big audience at Hughes High School and he admits he was scared to death in front of that 900 people where he sang only two songs.

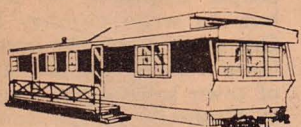
Ron's father and a man by

the name of Richard Farmer talked the boys into switching from rock to country music. Well they did just that and their first appearance was at a Christmas party in Jimmie Skinner's Music Center. It was here that the band decided upon their new name which now stands "Ron Sweet and the Ohio Country Boys". At this point Edwin Sweet was hired to manage them. They then met a friend by the name of Dave Alison at Jimmie Skinner's who had a radio show on WCNW called the "Saturday Night Barn Dance". He invited Ron and the boys to appear on his show for which they will always be grateful.

In 1970 Ron's father and manager paid for a recording session at Jewel Studios and the boys recorded their first record. Ron did the vocal on one side called "It Takes a Man" and the vocal on the other side was handled by Jimmie Lee entitled "My Norma Jean". No the record didn't sell a million it was charted only as experience.

In 1971 Ron started working on the Bert Gabbard show at radio station WMOH in Hamilton, Ohio every Sunday afternoon from 2 till 5 and met many local personalities.

In 1972 Karmony Productions produced a single on Ron which was recorded at Counterpart Creative Studios. The "A" side was a country arrangement of the Johnny Rivers rock song called "Poor Side of Town" and the flip side is one that Ron wrote himself called "I Can't Make It by Myself". This record has all the potential of becoming a "Hit". Be on the lookout Nashville for Ron Sweet, Country.



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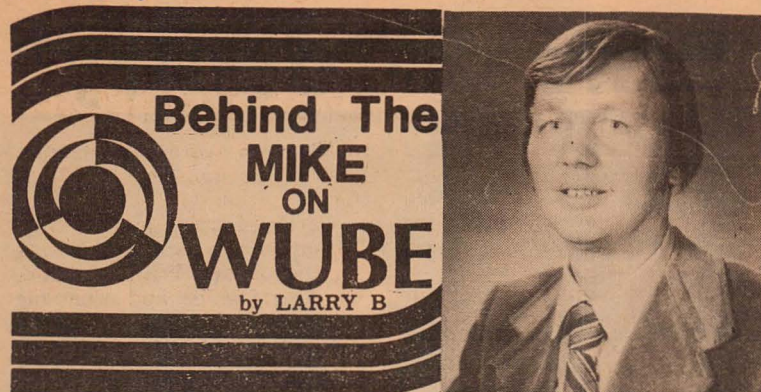
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I had a very interesting two days in Nashville attending the Third Annual Country Radio Broadcasters Seminar. What this amounts to is a meeting and discussion between people from country radio stations around the country and members of the record industry. To some people it might seem that all that is needed for a country radio station to operate is a couple of disk jockeys and a bag of records but it is not quite that simple. It is a complex business operation that is being researched more and more each day in our modern world. One of the newest research areas being explored is called psychographics. Here's what is done: a group of average people are given a polygraph or lie detector test to check their reactions to specific types of music, jingles or whatever it may be. So a person listens to a record and his or her immediate reaction is recorded. In time I suspect there will be a computer to listen to records before they are released.

I talked to the new artist Mel Street who has "Borrowed Angel" doing well around the country. Besides his new found success, his wife had a baby while he was doing a show on Saturday night.

A great musician with new-found success is Charlie McCoy who has the instrumental version of "Today I Started Loving You Again". This song had been out on an album for three years when recently a disk jockey in Florida started playing the song, got some calls and after one thing and another, a single record was pressed which became a hit. Charlie McCoy is one of those super musicians who not only masters the harmonica but also guitar, bass, keyboards, vibes and trumpet. He can find little time to do shows because he works about 400 recording sessions a year in Nashville. Listen to a country record for a harmonica in the background and it's probably Charlie.

One of Cincinnati's entertainers, Landon Williams, has a new record called "He Can't Fill My Shoes". Landon has one of the better bands around the area; catch his act at the Toga Club.

ACTION ON WUBE: Jonny Wailin recovering from his wrestling match at Cincinnati Gardens with the "Cool Ghoul"; Jon says he has no immediate plans for a rematch. Jack Reno will be traveling a lot this summer doing show dates on weekends.

NEXT WEEK: a look at payola.

Flight Of The Red Breasted Out Of Town Songwriter

THE PITFALLS OF THE INEXPERIENCED SONGWRITER

by Jimmie Helms

On any given day, winter, summer or fall, a rare bird descends on Nashville by means of the local bus stations, by individual car, or on the freeways coming into town with a guitar strapped across their back, and a pocketfull of dreams. Having tried the latter, I don't recommend it, even for a red breasted out-of-town songwriter. Nashville is certainly considered to be "Music City USA", and the streets of Music Row are believed by many to be lined with Gold, but the tinsel world of "dreams come true" is not as glamorous as one might believe. Unknowing to the red breasted out-of-town songwriter, it is a tough business world that demands perfection, patience, and is filled with prejudice and politics.

So the average out-of-towner arrives a little unprepared in his levi jacket, red turtle neck sweater, cowboy boots and Stella guitar. He finds a cold reception at most of the publishing companies because in a lot of cases he doesn't have his songs "on tape", or even typed lyrics of his efforts. He expects a publisher to grant him a couple of hours of his time to listen to several dozen of his latest "Hits" which he will perform live with guitar and voice.

He is usually told to go somewhere and put his songs on tape (seven and one half speed), type out readable lyrics to his efforts, and call back for an appointment, or mail in his songs for consideration. Many publishers won't accept any out-of-town songs in the first place. All of this usually leaves the out-of-towner in a state of panic, for he is sure he is the best writer that ever came to Nashville. In defense of this brave soul I must admit that I first felt the same way, and that all I needed was a chance to show everyone what I could do. It seemed to me that every door on Music Row was closed, and that no one really cared. The truth of the matter is that most writers that bring their songs in aren't advanced enough to be considered as writers, and that most of the "mailed in songs" aren't really good enough to be considered, which doesn't really give the publisher much hope of listening for hours to a live demonstration of a new writers efforts. They had much rather look over a set of lyrics in the privacy of their office without the writer being present and run the tape on thru the songs that are obviously not finished

in search of one that is. It is a rare case when a publisher has the time to set down and explain how a song can be improved, or just what a writer is doing wrong, for he is in the business of getting "finished songs" demo'd and recorded, which is a job within itself.

Therefore the flight of the red breasted out-of-town songwriter usually ends in tragedy, with the writer returning home confused and bitter. If he sends his songs back on tape, and they are returned with the usual thanks but no thanks note attached, he is even more hurt and confused. In many cases he becomes bitter after a few rejects and simply gives up.

So, what is the answer? For one thing it is a rare person indeed that can "call a Hit" in the first place, much less tell someone how to "write a Hit". In the world of commercial music there are no set patterns to follow. The originality within itself is often the reason one song stands out above the others. You can't be successful by copying the style of a famous writer, for what works for him may not work for you.

However, there are a few obvious "secrets" that can help a new writer to attract the attention of a publisher of Country Music. For one thing it has always amazed me that most would be writers are not familiar with the current songs of the day. In many instances they don't even listen to the radio, and are quick to admit "I don't really dig Country Music today. They'll never be another writer like Hank Williams. Well that may be true, for Hank was quite a writer, but the point is there has already been a Hank Williams. To aim your writing like any great writer of the past is to type your songs and make them sound like they were written in 1950. If you don't "Dig" the writers of today, then you're wrong, for it's quite obvious they're the ones that are "making it." Lyrics today can say more than those ten years ago. Today's writers have much more freedom in dealing with intimate subjects that would have made Jimmie Rodgers blush. Study the writings of Krissofferson, Anderson and Haggard. Learn to like and appreciate what's happening. Lean toward **STRONG TITLES** that have something to say. When you first start a song with a great title, use it as the fourth line of every verse and chorus. This is not a set rule, but for a new writer trying to attract a publisher, it can

mean the difference. It isn't a good idea to "knock the woman" in your songs, for they buy most of the records. Tighten your lyrics like you're writing a telegram that's costing you so much for each word, for you have less than three minutes to "sell that song" to the listener. Each line has got to say something important. Don't rhyme just for rhymes sake, take your time and rewrite your song over and over till there are no "throw away" lines that just don't say anything. The day of the once thru songwriter is just about over. In a business where you must compete with people like Tom T. Hall, your song has got to really say something. Buy the current songbooks and study the lyric structure of the HIT songs of today. The most important thing is **JUST DON'T GIVE UP**. Anything worthwhile can't be done in a day. Trial and error is still the best teacher that a writer has going for him. The more a writer works at his art, the better he becomes. In time you will find yourself leaning toward commercial ideas, and just naturally writing for todays public. Time and effort will take off the rough edges and smooth over your melodies until they flow with the words, instead of fighting them. It will become apparent how important phrasing is to a song. You will find yourself putting more into certain "Key" words, and dropping many "buts" and "ands" that don't really need to be there.

In studying the flight of the red breasted out-of-town songwriter over the past several years, it has been my pleasure to meet several "rare birds" that have set in the reception office of one of Nashville's leading publisher's, with their little black brief cases in which were tape copies and lyrics. They wore the levi jacket and worn boots, but I detected a look on their face of confidence. In many cases they had "lived" their songs, and years of hard knocks and hard work made them a writer, and they knew it. Their songs would be accepted, and recorded and in many instances go on to become Hits. It may not be an easy thing to do, but one thing is for sure, it is being done, and will continue to be done as long as there are people dedicated to learning how to write Country Music. One other thing I'm sure of, if there were not red breasted out of town songwriters migrating to Nashville by the hundreds, the entire business of Country Music would be in trouble. For that's where it all begins and ends, with a song.

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"Why would I want to win a poor old lady?"

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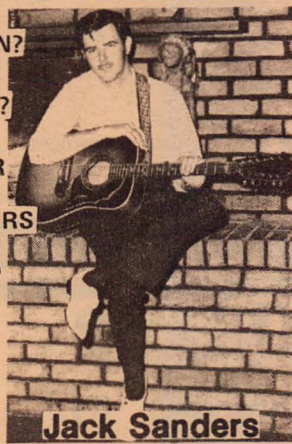
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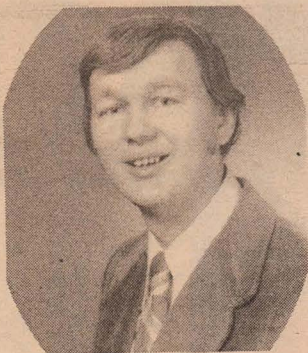
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Top 50

This Week	Last Week	Title	Artist	Label
1	1	Big Blue Diamonds	Jacky Ward	Target
2	2	Me and Jesus	Tom T. Hall	Mercury
3	6	The Happiest Girl in the whole USA	Donna Fargo	Dot
4	3	Darlin'	Wayne Kemp	Decca
5	9	Eleven Roses	Hank Williams Jr.	MGM
6	4	I Started Loving you again	Charlie McCoy	Monument
7	5	I've found some one of my own	Cal Smith	Decca
8	8	If you ever need my love	Jack Greene	Decca
9	7	Our Last Date	Conway Twitty	Decca
10	11	The Lonesome Lonesome	Ray Price	Columbia
11	10	The Fog Has Lifted	Parton/Wagoner	RCA
12	12	Only You	Freddie Hart	Kapp
13	13	Turnin' off a memory	Merle Haggard	Capitol
14	19	Show Me	Barbara Mandrell	Columbia
15	14	Do you remember these	Stattler Brothers	Mercury
16	21	What an I gonna do	Bobby Bare	Mercury
17	15	A Special Day	Arlene Harden	Columbia
18	27	Mr. Fiddle Man	Johnny Russel	RCA
19	30	Kate	Johnny Cash	Columbia
20	48	Lets all go down to the River	Paycheck/Miller	Epic
21	17	Chantilly Lace	Jerry Lee Lewis	Mercury
22	22	You Almost Slipped my mind	Kenny Price	RCA
23	49	Lovin' you could never be better	George Jones	Epic
24	31	I'll Be There	Johnny Bush	Million
25	23	Is it any wonder that I love you	Nat Stuckey	RCA
26	24	Would you want the world to end	Mel Tillis	MGM
27	18	Love Me	Jeannie Pruitt	Decca
28	50	Do you Want to Dance	Jack Reno	Target
29	20	If it feels good, do it	Dave Dudley	Mercury
30	16	My Hang-up is you	Freddie Hart	Capitol
31	32	Made in Japan	Buck Owens	Capitol
32	26	I can't Trust me	Jerry Lee Lewis	Sun
33	33	Reach out your Hand	Tammy Wynette	Epic
34	35	She's doingit to me again	Ray Pillow	Mega
35	36	Gone (Our Endless Love)	Billy Walker	MGM
36	29	Fools	Johnny Duncan	Columbia
37	38	Ain't Nothin' Shakin'	B.C. Craddock	Cartwheel
38	42	Be My Baby	Jody Miller	Epic
39	39	From Here to there/Flip	Danny Angel	RMT
40	43	Why don't we go somewhere and love	Sandy Posey	Columbia
41	44	In the spring	Dorsey Burnette	Capitol
42	40	One more time	Joanna Neal	Decca
43	25	The Keys in the Mailbox	Tony Booth	Capitol
NEW		A Seed before the Rose	Tommy Overstreet	Dot
NEW		No Name	Dennis Weaver	Impress
NEW		Running Wild	George Morgan	Decca
NEW		Borrowed Angel	Mel Street	Royal American
NEW		Let Him Have It	Jan Howard	Decca
NEW		My heart has a mind of its own	Susan Raye	Capitol
NEW		One Womans Trash	Bobbie Roy	Capitol

Pick Hit: It's gonna take a little bit longer Charley Pride RCA

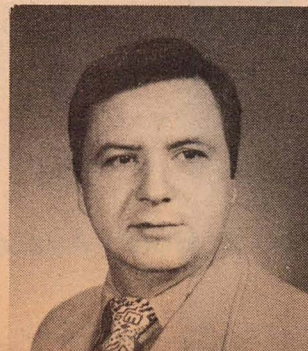
Pick Album: Something Old, Something New, Something Blue Sammi Smith Mega



LARRY B



JACK RENO



JOHN R.W. WAILIN

Don Gibson A Legend



Only recently, during a standing-room-only country music show in Knoxville, Tennessee, Don was given the keys to the City by the Mayor; a special citation from the Governor of Tennessee; and the coveted "Town 'N Country" award of radio station WIVK; as well as a series of meaningful tributes from a host of the great names of the country music business.

The awards and the accolades were richly deserved by the good looking singer-songwriter from Shelby, North Carolina. One of the most gifted composers in the business today, Don Gibson's imaginative contributions rank at the top of the list of those which helped country music go "uptown", to the pop music buying public not only across America but around the world as well.

Such Gibson songs as "I Can't Stop Loving You", "Oh Lonesome Me", "Sea of Heartbreak" and "Blue Blue Day" all played their major roles in bringing to the world at large the message about the freshness, the skill and the talent of the Nashville songwriting fraternity. All these tunes have been healthy record hits for Don Gibson himself and many of them have been important successes for other artists, in particular, Ray Charles. The Charles version of "I Can't Stop Loving You", was so important that it sparked a whole new direction to his own career and brought a bevy of pop artists hurrying to Nashville to find similarly saleable country-pop song material.

Although Donald Eugene Gibson of Shelby, N.C. had no particular musical inspiration from his parents, his father, in the great tradition of Jimmie Rodgers, was also a railroad man. His mother's principal job was that of keeping house and cooking meals for her four sons, two daughters and her railroad-ing husband.

Don admits today that his ambition always was to be a singer. Quietly, during his early teen years, he learned to play a guitar and he made his professional debut as a singer and "picker" at 14. After graduating from high school, Don eventually moved over the mountains to Knoxville, where he became associated with W-NOX's "Tennessee Barn Dance" and "Midday Merry-Go-Round." This in turn led to his forming his own band and on the strength of his growing reputation as a radio performer he became active on the one-nighter and night club personal appearance front, throughout the area.

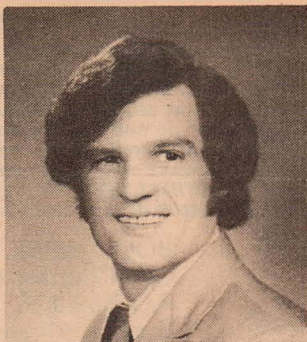
During one engagement at a local Knoxville Club, Wesley Rose, president of Acuff-Rose Publications in Nashville, was in the audience. After hearing a few of Don's songs, Rose sought an introduction to the young performer, a meeting which resulted in Don's signing an exclusive songwriting contract with Rose's company. Rose, who has played an important role in Gibson's career, eventually arranged for Don to join RCA Victor Records.

Don's first recording for Victor was "Too Soon to Know", which was a most respectable beginning. His second release, "Oh Lonesome Me", was a giant, and established Gibson as a recording star of the first order. At about that time too,

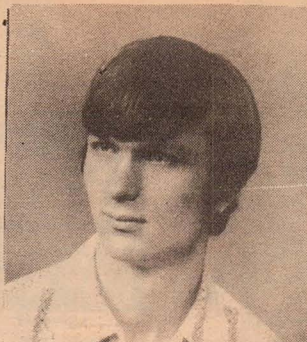
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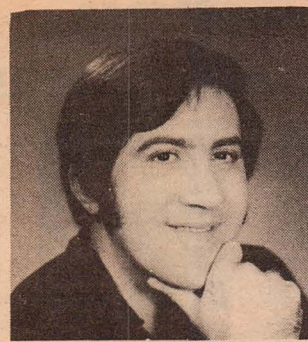
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Carol Norris with Carl Smith



Carol Relaxing Between Shows

Carol Norris a very sweet and charming girl with a heart for country music as big as a mountain and proud that she's associated with it can entertain an audience all night long with her singing and leave them begging for more at the end of the show.

Carol didn't start out as a singer. Believe it or not she was playing the tambourine and being on the young set she naturally started singing her first vocal job with a rock group called "Cool Heat". Their first record was recorded at Jewel Studios entitled "Life" b/w "The Other Side of Us". At this point Carol started listening to country music and the more she heard it, like anyone else, the better she liked it.

Carol needed experience in the country field so she started attending as many of their Jam Sessions as she could.

About three months ago she was in a little town in Kentucky that had been pushed aside by the super highways to grow back it's beauty and once more have reason to be noticed, called Walton. It was Sunday evening and there was a jam session just south of this town and Carol just happened to find herself singing on the bandstand.

The overwhelming response from the crowd gave reason for management to hire her as a featured vocalist with their regular band three big night's a week.

If you would like to see and hear this big little country girl sing, she's at Club 25 in Walton, Kentucky with Jim Kinman and the Kinsmen.

Carol says that country entertainers treat her very nice and she's glad she made the change from tambourine and rock over to country music.

She is now preparing for a record session and would like very much to do shows such as the one's her friend Carl Smith is doing.

HIT PARADE

You're My Shoulder to Lean On

(As recorded by Lana Rae/Decca)

WARNER McPHERSON

When you came to my world I started living
I found a peace of mind I've never known
Now all my love to you I'm giving,
For in your arms is where I belong.

You're my shoulder to lean on,
My shoulder to lean on.
You're always there when my world turns blue;
You're my shoulder to lean on, my shoulder to lean on,
And I was made a woman to love a man like you.

For the first time in my life I feel wanted;
I feel it every time I look at you.
You take away my reasons to be lonely;
You're always there in everything I do.

You're my shoulder to lean on, my shoulder to lean on,
And I was made a woman to love a man like you.

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Far, Far Away

(As recorded by Don Gibson/Hickory)

DON GIBSON

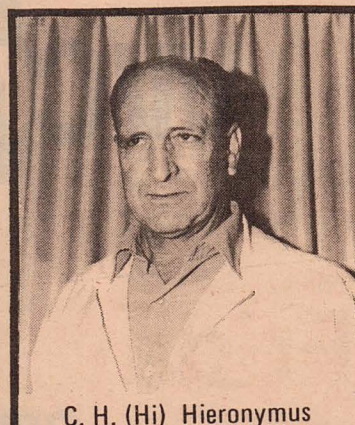
Far, far away is my love of yesterday
and she's gone,
Gone, gone, gone, from me, from me

Far, far away is my life, my love, my way
Wonder where, where, where, where,
Oh, where can she be

Days, endless days, nights, dark dismay
Lonely lonely where can she be

Far, far away is my love of yesterday
Wonder where, where, where, where,
Oh where can she be.

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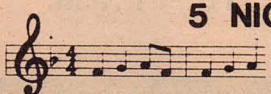
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What's Happening At CNW

By Johnny Wade Program Director

Hi, sure is a pleasure to be able to communicate with our WCNW family of listeners through this fine newspaper. The number one song once again this week on the 40 sounds of country plus 10 survey is Tom T. Hall's "Me and Jesus" but moving up fast is Donna Fargo's "Happiest Girl in the USA" followed closely by Wayne Kemp's Darlin in the number 3 slot.

Records that the Western Gentlemen are most excited about are Cal Smith's "Found Someone of My Own" which is moving fast on the chart. Of the new records Lynn Anderson's "Sing a Country Song" looks to be a smash and we at CNW have flipped Bobby G. Rice's new release convinced that "Just a Dream" is the most country thing he has ever done. WCNW is getting plans together for what is being pegged as "The Big Picnic". What it will be is a special day for the kiddies at Fantasy Farm, an amusement park north of Hamilton on Ohio 4. The day is planned on Memorial Day, May 29. Anyone with a WCNW rear window sticker will get 50 cents off per person for admission to the park. Activities are planned for the parents while the kids ride. Should be a fun day for all so plan to attend but most important get your rear window sticker. They can be picked up at the WCNW studios in Fairfield and at several area businesses. The Western Gentlemen will be broadcasting from the amusement park on that day with plenty of records to give away.

If you have any questions concerning WCNW, Country Music or the Western Gentlemen feel free to write in care of Johnny Wade, Program Director, WCNW, P.O. Box 50, Fairfield, Ohio 45014. I will attempt to answer as best I can. We enjoy hearing from you.

CNW Involvements: The WCNW No-Star softball team is still supporting an unblemished record 0-wins and 4 losses. The team is to get involved with a tournament in HAMILTON in early June in which proceeds will go to Bobby Shuster, a 19 year old youth who was injured in a softball game and is partially paralyzed. Young Shuster hit a light pole while chasing a ball and broke his neck.

Western Gentlemen Fred Slezak, Pappy Tipton and myself will be making an appearance with Jerry Lee Lewis in Dayton on June 18. The Country Music record spinners will also be involved with the Sonny James Show when it comes to Hamilton at the end of July.

So long for now, we'll see you each afternoon 2:35 at 1560 on your dial.

Wilson Sisters to appear at WCNW - Fantasy Farm Big Picnic

The Wilson Sisters of Fairfield will be appearing on Memorial Day (29) at the WCNW - Fantasy Farm big picnic. In addition, WCNW will be broadcasting live from the park, located between Hamilton and Middletown on Rt. 4, between 1 and 5 P.M. Free records and special prizes will be made available to all who attend and a special discount is yours if you have a WCNW window sticker on your car. Each person entering the park in a car that has a window sticker, will receive a 50c discount on the price of admission. A good time is promised for all so make your plans to attend the WCNW Fantasy Farm Big Picnic, on Memorial Day, May 29, at the Fantasy Farm Amusement Park. To get there from Hamilton take Rt. 4 North for 7 miles, from Cincinnati, take I-75 North to the Monroe (Rt. 63) exit...travel west to Rt. 4 and you're there. Spend your holiday with the Western Gentlemen of WCNW.

DON GIBSON CONT. FROM PAGE 8

Don was signed as a regular on the famous WSM Grand Ole Opry. The song "Oh Lonesome Me", incidentally, swept every major award in the country music field in that year of 1958. Now, ten years later, Gibson continues a dominant force in country music, enjoying that rare status of being a virtually automatic hitmaker with each new release.

Don, a handsome six-footer, with a well-proportioned 175-pound frame, has black hair and green eyes. He is quiet, reserved and shuns parties. His wife, "Bobbi", is the former Miss Barbara Patterson of Shelby, N.C.—Don's home town. When Don and Bobbi are not on the road making personal appearances or recording, they reside in Gatlinburg, Tennessee. Don keeps himself busy writing songs, driving his jeep, and playing with their dogs. For relaxation, Don enjoys reading and practicing karate.

Don's most important artistic influences have been the late Red Foley and George Morgan, and among his own favorite singers and composers, he lists these in addition to Stephen Foster, Dave Rich and Patsy Cline. The highlight experience of his life, he recalls, was his appearance in concert at New York's venerable Carnegie Hall.

Another outstanding moment for Don came when he made his debut on the Jimmy Dean television show, an appearance so successful, that he played two return engagements within only a few months. And so the story goes on. Echoing the title of one of Don's own memorable hits, "Legend In My Time," he is, indeed, a legend in his time. A star performer with his singing, guitar and composing, even now, more great hits continue to flow from his prolific pen, to join the all-

time Gibson greats, like "I Can't Stop Loving You," "Blue Blue Day," "O Lonesome Me", "Sweet Dreams," "Too Soon to Know", and "Heartbreak Avenue" among many others.

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If needed Jimmie will help you rearrange your song to fit today's commercial market.

Remember - Jimmie's years of experience in country music do make a difference. Deal with a man who has success and knows the right people in the music business which could mean a start in the right direction for your record.

If you have talent and are willing to pay for a Recording Session, this may be your big opportunity.

For information call or write Jimmie Skinner, Box 140 T.W., Fairfield, Ohio - 45014, (513) 895-1507.

Him Time

by

Dr. M. Dale Allen



This morning, as I opened my mail, I was presented with a letter from a man in our church. Inclosed he had included two poems written by a great aunt of his, who last March went to be with the Lord. One entitled, **God Does It Better**, says so very much that I wanted to share it with you.

It comes upon you quietly,
As you look and listen and reflect;
The simple fact that God does it so much better!

Man makes a jet aircraft whine,
An outboard motor roar, a locomotive toot,
A siren screech, a radio squawk, a foundry bellow;
God makes a baby laugh.

Man lights a "Great white way"
God lights a "Milky Way."

Man creates a steeple spire, a rocket gantry,
An 80-story skyscraper, a television antenna—to jut into the heavens;
God fashions a towering redwood to stretch toward the cooling rains and warming sunshine, and a Mountain peak encircled by a halo of clouds.

Man paints a landscape on a canvas;
God paints a landscape on every horizon.

Man launches a billion-dollar missile to speed a satellite into orbit thousands of miles out into space;
God clears a path by which the child's prayer might wing an unerring course through the realms of space and time to heaven's communication center.

Man gives us a baseball park, a golf course,
a bowling alley, a circus, skating rink;
God gives us a forest sparkling in the morning,
A rushing stream, a mirrored lake, a snow capped peak,
A bounding deer elusive in the sight, a moonlight night,
A tossing ocean.

Man animates a television screen;
God sends a dream.

Man designs spears and knives and arrows and guns and planes
and tanks and bombs that he might fight his brother and die;
God designed a hill and a cross and an open tomb that man might choose to live forever.

Man bids us struggle and perish;
God bids us receive and cherish.

God does it so much better.

This beautiful and expressive poem was written by Bell McGowan Roe at the age of 90 years. Years and years of living had given her insight to one of the greatest truths of the ages: God does all things better.

I hope as you read and re-read this dear lady's message to us all that God will use it to bring a greater trust into your own life. Faith knows that God does it better.



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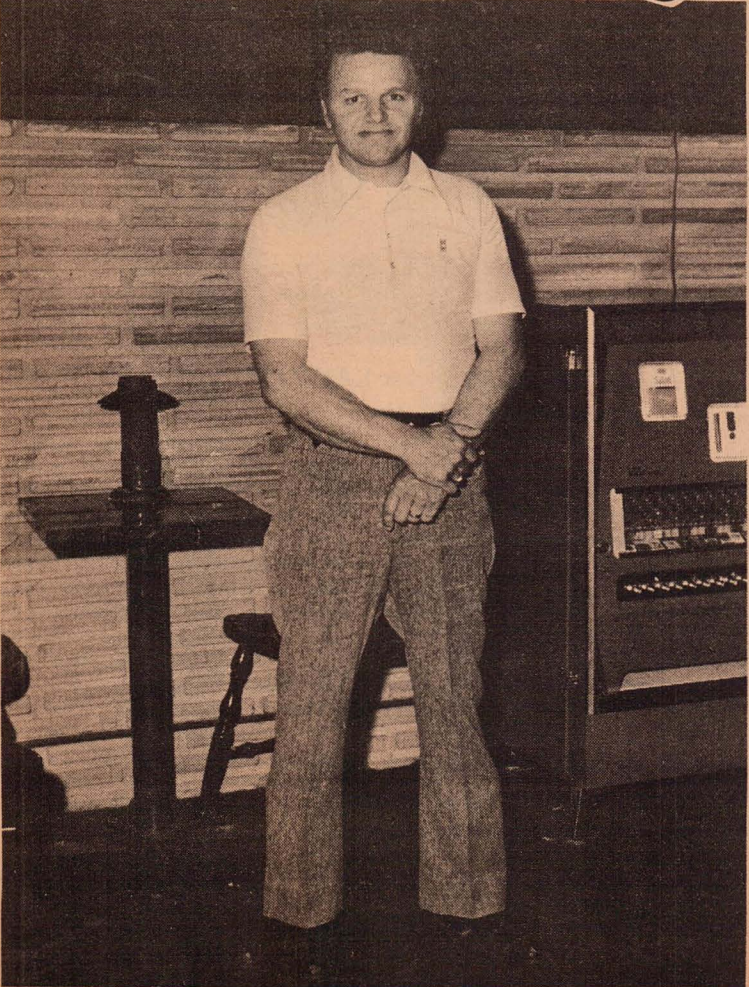
By Lou Ukelson

MR. UKELSON'S COLUMN

DID NOT ARRIVE

IN TIME FOR PUBLICATION

He'll Be No Stranger



Ray McCane - Always The Same

Ray McCane, from Bracken Co. Ky. and the youngest of 14 children received a mandolin from his mother when he was only six years old. He took lessons from a couple by the names of Mr. and Mrs. Claude Gavis. They traveled around the country giving music lessons and selling instruments. After a few months the music teachers moved to another area but his mother who can play any string instrument encouraged and helped Ray with his music.

At age 12 Ray started playing guitar and steel guitar and at the same time he was starting to develop a good vocal style.

At age 18 Ray moved to Cincinnati and started playing in some local bands here using the upright big bass. He later changed to the electric bass which he liked better than any other instrument.

Ray has written several songs and recorded two that he wrote with Chet Lucas on the Fountain Label called "I get so Doggone Lonesome" B/W "Should I put Myself to Shame" both numbers were very well done.

One of Ray's unusual talents is an imitation of a horn similar to a trumpet which he does with no gimmick, only using his hands to mute the sound. Ray always gets results

when he imitates Clyde McCoy on "Sugar Blues".

Ray travels quite a lot but he manages to go where there's good country music and he'll take no substitute, you may see him in Nashville today and Wheeling, W. Va. tomorrow, but he'll be no stranger, Ray loves everybody.

CONTINUED FROM PAGE 12

in the future. Her most recent appearances include Kraft Music Hall, Johnny Cash, and she has the distinction of having guested on Hee-Haw more than any other artist.

For the past four years, Tammy has been the winner of the Country Music Association of America's top female vocalist award, won two Grammys as best female vocalist and just about every other award she could possibly win. She is one of the most honored performers in country music today.

Not content to be known solely as a singer, Tammy has written or co-written several of her own hits, including 'Stand By Your Man' which recently enjoyed an encore success as a rhythm and blues hit. Tammy's voice has been used for the soundtrack recording of two current contemporary films, 'Run Angel Run' and 'Five Easy Pieces.' Tammy and her music were the object of a very integral scene in the recent film 'Norwood.' Far more than being just another country singer, Tammy Wynette has become a very 'in' singer with all audiences. As can be expected, her popularity has begun to spread to Europe where she enjoys great success. Touched by the despair and plaintive sob in her voice, a top French critic was moved to call her 'The Edith Piaf of Country America.' She is internationally recognized as America's foremost singer of soul songs. . . country style.

What specific qualities have helped make Tammy the First Lady of Country? Who can say? Stardom is of course an undefinable quality, a combination of many things, but mainly an in-born talent, a feeling for what you do and the ability to generate this feeling to your public. Tammy has all of these qualities. . . and a certain something plus. With every recording, every performance, she seems to continue to grow. Tammy Wynette is winding up another year as 'First Lady of Country'. . . and her popularity with the public assures her of many more years as Lady Number One!

He, with a smile: "Drinking makes you beautiful."
She, indignantly: "I haven't been drinking!"
He, still smiling: "No, but I have."

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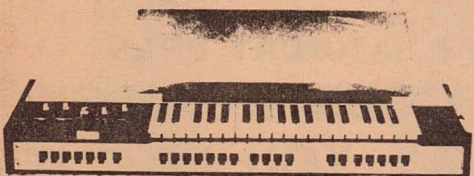
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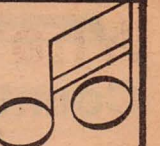
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MUSIC & VIEWS by

Neil Parks



David Houston: *The Day that Love Walked In*. As the liner notes to this album point out, the word "love" occurs in the title of every song. Aside from the title song, a recent single hit, all of the selections have been taken from previous albums. My favorite of these is "I'm Down to My Last 'I Love You'", which was also a hit in its own right. Dave also does a pretty good job with a couple of songs made popular by others: "I Don't Love You Anymore" and "Love's Gonna Live Here". "Sweet Lovin'" sounds very much like Liz Anderson's "Mockingbird Hill". "Mountain of Love" should not be confused with the Harold Dorman-Ronnie Dove-Johnny Rivers-Bobby Rice hit of the same title.

George Jones: *Best of George Jones, Volume 1*. Here's something unusual in "Greatest Hits" and "Best Of . . ." albums—every song is a hit. There are no flip sides. But with this one, there's a different catch: they're not all original recordings. "A Day in the Life of a Fool", "I'll Follow You Up to Our Cloud", "When the Grass Grows Over Me", and "A Good Year for the Roses" are the originals. "White Lightning" is definitely not. The others I'm not sure of one way or the other.

Dickey Lee: *Ashes of Love*. The former rock'n'roller's second country album is another good one. Lee has the type of voice which sounds best when he has a group singing with him, and for that reason my favorite cut on the album is an old song called "Sparklin' Brown Eyes", because the vocal group is audible all the way through. A pretty good second is the new single, "Ashes of Love" (coincidentally also an old song). But he doesn't do too badly even when the accompaniment is all instrumental, and you'll probably like "Got Leavin' On Her Mind", "It's Four in the Morning", and his own composition, the classic "She Thinks I Still Care".

Sammi Smith: *Something Old, Something New, Something Blue*. What I like most about this collection is the way Sammi Smith adds her personal touch to songs originally made popular by other artists: "I've Got to Have You", "Just Out of Reach", "Jody and the Kid", "Bridge Over Troubled Waters", and two George Jones classics — "Right Won't Touch a Hand", and "Where Grass Won't Grow". Of course, the originals, including "Kentucky" and "Girl in New Orleans", are winners too, as is everything Miss Smith applies her beautiful voice to. * * * * *

Neil Parks pick happenings: Lynn Anderson — "Listen to a Country Song". . . . Charley Pride — "It's Gonna Take a Little Longer".

Sunday School Teacher: What do you think was the greatest miracle in the Bible?

Student: Joshua commanded his son to stand still, and the kid obeyed him.

Did you hear about the nudists who had an unhappy marriage? The could never decide who should wear the pants in the family. Actually, it's pretty easy to tell who wears the pants. Just look under his apron.

"What's the penalty for bigamy."
"Two mothers-in-law."



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Country Musical Miscellaneous

By Leo Leriche

MR. LERICHE'S COLUMN DID NOT ARRIVE
IN TIME FOR PUBLICATION

Reminiscence with Andy Anderson

originated from WJSV, Arlington, Va., with studios in the Earle Theater Building, Washington. My part in this show didn't amount to a hill of beans, but it was here that I had the opportunity of being in the same studio with people like "Arthur Godfrey (who was even then one of the greatest of all super-salesman disc-jockeys that ever hit the air-waves. Also, Earl Godwin, the well known newscaster; Bill Bivens who later became personal announcer for Fred Waring and the Pennsylvanians. None of these people would remember me if they met me face to face, but I have never forgotten them. Of course you know how that it - they were already there, and I was just the little boy from the country trying to get there.

Like many other aspiring country musicians, I didn't strike it rich nor make any big name. In fact, I'm sure now that I never really intended to or wanted to do so. As I think back over the years, I know that my greatest pleasure was in listening to the many fine musicians over the period of years and enjoying what they were very capable of doing. Washington was a wonderful place in which to hear all types of music, and it was here that I learned to like and enjoy other types of music in addition to my first love of country music. I

CONTINUED FROM PAGE 2

wonder how many of the persons today who recognize Tony Mattola as one of the finer guitarist of the day, would even know that he was on a radio program on Sunday mornings with Major Bowes. And ole buddy, this wasn't any amateur hour I'm talking about - these people played it the way it was supposed to be played.

Although I never had the pleasure of meeting him, Les Paul (who I am sure has been the favorite of many guitar players for a number of years) used to have a program on WJJD Chicago and went under the name of "Rhubarb Red". And if that's not a country name, I don't know where you could find one. And then, the next thing I knew, he and a fiddle player called "Stinky" Davis were featured entertainers with none other than Fred Waring and the Pennsylvanians.

Dog-gone it, I'm sorry, you asked me to write about the local country music scene and here I've gone around the barn clear to Washington, and have left out some of the things you wanted to know. Anyway, I had a nice trip, and I enjoyed it. So let's come back to Cincinnati for a while.

In 1940 I moved to Norwood, Ohio and have lived here ever since. Shortly after I arrived, I met a man by the name of Ed Smither who had a country

band playing at a place called Tom's Grill. Over the years this place changed names. It next became known as the Tropical Bar, and later the Brown Derby. During the later years in the development of Norwood the entire block was torn down and on the present site is now located Quality Courts, with its swank "Coach Room" and where there is no longer any country music. As far as greater Cincinnati is concerned, I think that this location (Tom's Grill, Tropical Bar) stands out in my mind as one of the greater local country music home ports. It was here that many of the country musicians played over a period of years. Some of the names you will remember and some you may not. Like: Merle Travis, Harry Adams, Rudy Hansen, Roy Starkey, Ray Scott, "Uncle" Frank Miller, Glenn Hughes, Bob Bell, Kenny Price, Estil McNew and the Kentucky Briar Hoppers, Elbert Lynch and the Norwood Hoe-Downers, and - once again the list is endless. Anyone of these persons that I have named could probably give you another list as long as your arm; and if I remember correctly you've got some long arms.

It would not be in good taste to mention the name of "Smilin' Ed Smither" without naming another person who was and still is just as important to the field of country music. But, before I name the second person, I'm sure you understand that country music and square dancing go hand in hand, or foot by foot, however you want to say it. The other name is Charlie Sidebottom. Both of these people were quite prominent in the field of square dancing, not only as dancers but in providing their fans with a great deal of enjoyable music. Even though "Smilin' Ed" has passed on to the music in the sky, Charlie is still presiding as the leading proponent of square and round dance music. By the way, why don't you write to him sometime and get him to tell you about the old days when he used to hold fort at the Colerain Tavern where on Sunday afternoons Merle Travis and Leonard Slye ("Roy Rogers") used to come and play for fun. You just can't hardly find places like that today.

Ole Buddy, if you want any more of this song you're gonna have to sing it yourself. Maybe you can drop by the house sometime for a cold glass of buttermilk, and we'll sit down and have a gab-fest. In the meantime, thanks again for your nice letter. Hope I haven't bored you to tears with my reminiscent ramblings. So long for now.



TAMMY WYNETTE - 1st LADY OF COUNTRY MUSIC

The 'First Lady of Country' is the most recent title to be bestowed upon America's top country female vocalist, Tammy Wynette. Reigning undisputed as the Queen of Country for the past four years, Tammy has succeeded in capturing the hearts and ears of the record buying public to the extent that she recently became the first female singer with a solely country repertoire to have an album sell in excess of one million dollars!

Alabama born and raised in a family already involved in music, Tammy began developing her natural musical talents at an early age. Urged on by family and friends, she graduated from talent shows and charities to her own local radio show while still a teenager. It was during this time in her life that she began to truly develop the heart-in-throat song styling that has carried her to the top of the music world and the recognition and admiration she today receives from the country fans, rock fans, and her peers, her fellow performers. A good example of her wide-spread popularity came to light recently when Beatle Ringo Starr asked to be taken to a Tammy Wynette recording session in Nashville, proving that no longer are Nashville and London very far apart, musically.

Tammy's first trip to Music City was as a song plugger rather than a singer. She had come to Epic Records to try to interest them in some material a friend had written for one of Epic's top artists. It is not known what became of the songs or the friend, but for Tammy, it was the beginning of an entire new life. Within a few weeks she

had her first single out, 'Apartment #9' and country music fans, as well as pop fans, were proclaiming her a new star. She rose to the top of the charts and polls so quickly that there was no time for her to be proclaimed as best new female vocalist or best upcoming this or that. . . Such as a new artist usually finds himself doing. She was instantly at the top of everyone's list and her unique talent was to know no restrictions. . . she was a favorite on country, pop, and top 40 stations. . . Tammy Wynette had arrived!

Following her initial hit single, she has been at the top of the charts constantly with singles and albums. Her outstanding singles include, 'Your Good Girl's Gonna Go Bad,' (Grammy winner—1967); 'I Don't Wanna Play House,' 'I'll See Him Through,' 'He Loves Me All The Way,' 'Run Woman Run'; and of course her 1969 Grammy winner, 'Stand By Your Man.'

In addition to her solo hits, Tammy has paired with fellow Epic artist David Houston for some of the most successful duets in country music history, topped by the all-time classic, 'My Elusive Dreams,' which made them the #1 duo in the country.

Tammy currently has thirteen albums in release, and it is not unusual for her to have four or five albums on the charts simultaneously. Her greatest hits album is still a top chart album after over sixty weeks of being a best seller.

Between recording sessions and a heavy schedule of personal appearances with her very famous husband, George Jones, Tammy has made several more

CONTINUED ON PAGE 11

Remember that Harry said he was a big gun at the plant?
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"Good Show"



Red Jenkins & Carl Smith

It was a real pleasure to be at Woody's Garden on Kellogg Ave. and enjoy the Red Jenkins Show with Carl Smith from Nashville as they performed before a capacity crowd.

I was glad to see many local

artist's enjoying the show also. There's just nothing like a country music fan get-together such as the one's being held at Woody's.

Carl Smith really gave the

crowd a good performance. He is quite an artist and judging from the many flashes from the cameras I would say that Cincinnati fans will be requesting him back again real soon.

AUDIO CORNER

by Curt Brock

Microphones have been a subject of discussion and argument for years. It is very difficult to select a mike that gives a pleasing performance in any and every location.

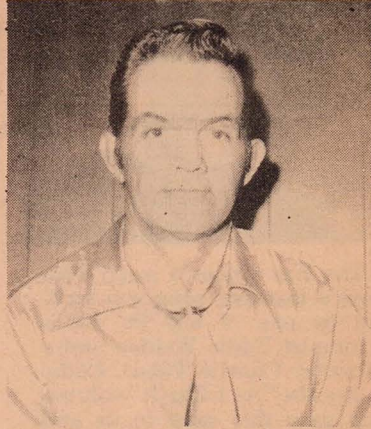
There are five basic types of microphones: carbon, condenser, ribbon, crystal, and dynamic. They divide themselves into two general classes one of high impedance and one of low impedance.

The most popular microphone in use today for P.A. systems is of the dynamic type with dual impedance construction that can be changed from one impedance to the other simply by moving a switch or making a wire change at the cable connector.

The internal construction of these mikes consists of tiny moving coils with matching transformer for the impedance setting. Due to the minute size of these internal parts they are often very easily damaged and will not always withstand rough handling.

The cardoid microphone is favored for most P.A. use because the narrow pattern of response helps eliminate acoustic feedback from speakers and unwanted noise from sides.

Its always an advantage



when selecting microphones to try more than one type and accept the ones that perform best on your system and location.

Your comments, questions and suggestions are welcome and all will be printed as space permits. Let us hear from you. Write me in care of this newspaper.

Till next time see you around the corner.

Editors Note:

Due to the very informative nature of Mr. Brock's column "Audio Corner" it will henceforth be carried in the St. Louis Edition of Country and Western Music as well as the Cincinnati Edition.

Herbert McLain
Editor

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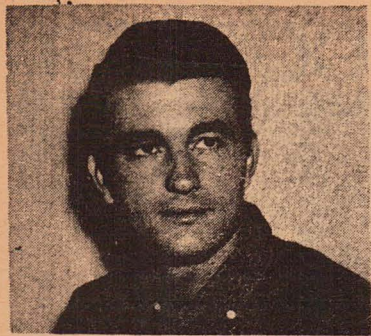
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Songwriter's Showcase

By Arvey Webster

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The Ear writes a song! This week's featured song was written by one of our St. Louis columnist Eddie Weldon and a co-writer Charlie Tabor. Eddie writes the "As I Ear It" column and gave this song to us and asked that it be used in my column. Well here it is Eddie and I hope Dave Dudley enjoys it as much as I did. The best of luck to you.

There hasn't been time for the writers from Cincinnati to

respond as yet but when their songs start arriving we will feature one song from a writer in each city as space permits.

I would like to thank all of you who take time to sit down and write or send a song or two, I don't have time to answer all your letters personally but I do take the time to read every one and if you have questions concerning Songwriters Showcase write me and I will answer them in my

column.

Send your songs to: Songwriter's Showcase P.O. Box 103, Fenton, Mo. 63026.

Singers interested in performing or recording any song that is featured here please let us know, for that is the fulfillment of the objective of this column.

Now here's my friend Eddie's song, its called, I'm just a Truck Driver.

Words by Eddie Weldon
Music by Charlie Tabor & Eddie Weldon

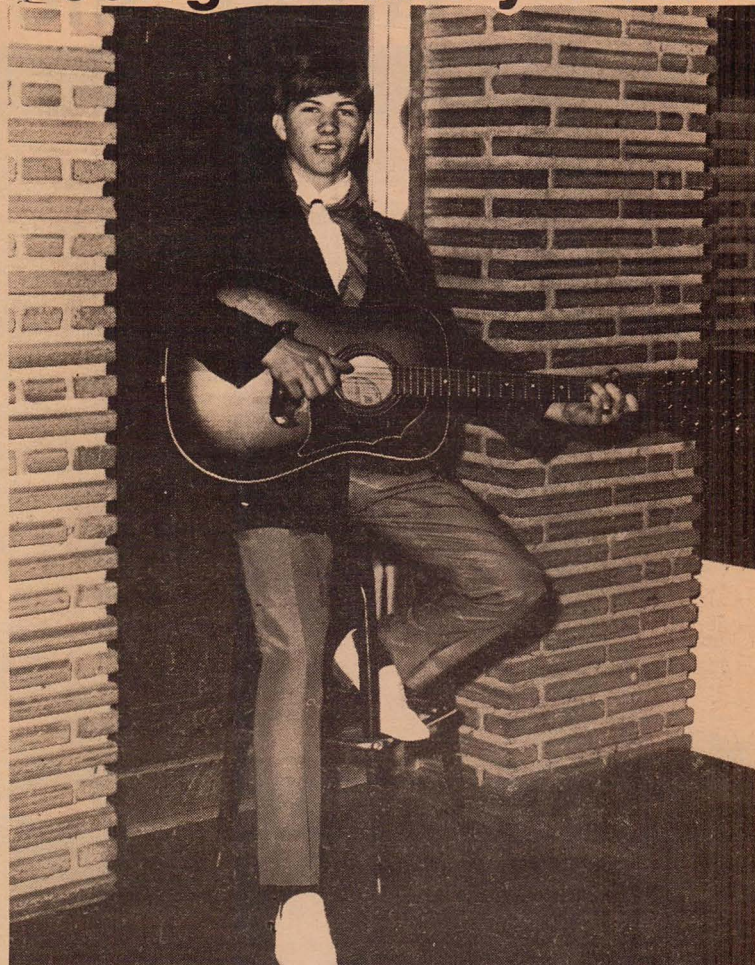
(I'M JUST A TRUCK DRIVER)

Arranged
by Tom Latore

I'm a truck dri-ver head-in down the line and I'm a
gon-na gun her ba-by pay me no mind I just got done with a filing a
mile back and that gal loves me and it's a fact I
just had to stop for a cof-fee or two or grab for-ty winks or what would I do
made the mis-take of play-in a dime and out came some mus-ic of a
friend of mine I wish I was up there be-ing a star I heard a-bout the ea-sy
span-ish gui-tar I heard a-bout the dee jay say guar-en-tee and pret-ty ba-by he
talk-in to me I start-ed to sing and I start-ed to play and I got bet-ter and
bet-ter each day I fin-ally made a re-cord and it start-ed to climb and
on-ly six days it was num-ber nine if the next one' don't make it
well I can take it I'm a truck dri-ver head-in down the line
hey pret-ty chic I'll give you a thrill while I'm sip-pin cof-fee and
pay-in my bill well I'm a-gon-na gun her ba-by pay me no mind I'm
just a truck dri-ver head-in down the line I'm
just a truck dri-ver head-in down the line

(C.) 1971 by CLAIR WELDON, CHARLIE TABOR
GRANITE CITY, ILL. 62040

Young Country Artist



Ray Spicer

Not very often does country music produce a young artist with so much to offer as Ray Spicer. When Ray steps before the microphone and delivers his style of country vocal the applause immediately starts. Song after song the crowd shows their appreciation for this young singer.

Ray got his first guitar at the age of one, although he couldn't play it he respected it as though he knew it was to be a part of his life.

When Ray was eleven years old he entered a local contest sponsored by radio station WZIP and Farmers Mart. He was competing with top talent in this area but his style and ability won him twenty five dollars to spend on the purchase of another guitar.

Spicer has appeared on the Nick Clooney TV Show in Cincinnati on WCPO, Channel 9 several times. He was part of the country and western pilot show with WXIX Channel 19. He has appeared on stage with

such names as Jack Green, Tommy Cash, Bob Luman, Carl Smith, Ernest Tubbs and Barbara Mandrell.

When Jimmie Skinner had a birthday party send off to Nashville's Hall of Fame our own Ray Spicer was there to help celebrate the occasion with his guitar and pleasing voice.

Many local names have influenced and encouraged Ray in this field of music such as Landon Williams, Jackie Sanderson and Red Jenkins to name a few.

At present he is attending Courter Tech High School where he is learning auto mechanics and putting it to use in his father's garage. He is now a member of the Red Jenkins Show.

Ray Spicer was born in Cincinnati at the beginning of rock and roll music in 1955. Although he is young in age he has a big heart for country music and should do very well in the near future.

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THE MERLE HAGGARD STORY, CONTINUED FROM PAGE 1

Top Male Vocalist, too, and there was another award for Haggard's Strangers, singled out as Best Band for a second consecutive year.

These decisions by the 1,500 member organization highlighted the Sixth Annual Awards Presentation and brought Haggard's Academy win total to 13.

It had been only five months earlier that the loudspeakers 2,000 miles away also were booming over the name Merle Haggard.

Before the hour was over his name had been called out four times, and a grateful Merle Haggard trooped onstage from one of the front pews at Nashville's Grand Ole Opry to bathe in the applause and honors bestowed by the Country Music Association at its Fourth Annual Awards Presentation.

October 14, 1970. The packed Opry house and a television audience of millions shared the pleasure of watching Merle acclaimed as the CMA's Entertainer of the Year and Male Vocalist of the Year.

What was the first Grand Slam of Country music was completed when his "Okie From Muskogee" added another pair of the bullet-shaped awards, for Single Record of the Year and Album of the Year.

He was the evening's only multiple winner, and considering the five similar honors he'd captured earlier from the Academy of Country & Western Music, Haggard had reached the pinnacle of success.

No one had done it before, and there was little likelihood of the feat being duplicated for years to come.

"This concludes the most wonderful year of my life," Haggard announced that night in Nashville. "It's the greatest kind of honor to have my name mentioned with names like Johnny Cash, Charley Pride, Conway Twitty, Glen Campbell, Marty Robbins...and to win awards from people like that, well, it's fantastic."

Haggard was honored earlier that week by Broadcast Music Inc., taking six BMI awards for his compositions of the past year: "Okie From Muskogee", "Fightin' Side of Me," "Hungry Eyes," "I Started Loving You Again," "I Take A Lot of Pride in What I Am" and "Working Man's Blues."

And two weeks earlier, the "Okie From Muskogee" LP was certified as a million-seller by the Record Industry Association of America, an achievement rare in the Country Music field. It was the first Gold LP for the Capitol Records artist, but certainly part of the irrefutable evidence that 1970 belonged to Haggard.

En route, from a tough guy beginning in and around his hometown, Bakersfield, California, to a career now barely into its sixth year:

—Winner of five major awards at the Fifth Annual Presentation of the Academy of Country & Western Music in April, 1970: Top Male Vocalist; Best Single Record, Best Song and LP (all "Okie From Muskogee"); Best Band (Merle's Strangers).

—His Capitol Records singles and LPs have sold in excess of 3,000,000.

—All 19 Haggard singles releases have been charted and eight reached the Number One position; all 18 of his LPs have been charted and nine reached the Number One position.

—Songwriter of the Year for 1969, as named by the Nashville Songwriters' Association.

—Three BMI awards in 1969 (for "Mama Tried," "I Take a Lot of Pride in What I Am" and "The Legend of Bonnie & Clyde"). In 1969, Merle also received five nominations from the Academy of Country & Western Music and four nominations from the Country Music Association.

—Outstanding Achievement Award, Nashville Songwriters' Association; BMI Award for

"Branded Man," Top Male Vocalist, as voted by *Music City News*, and Top Duet (with Bonnie Owens) by the Academy of Country & Western Music. All in 1968.

—In 1967 he was voted Top Male Vocalist by the Academy of Country & Western Music; Fastest Climbing Male Artist by *Record World Magazine*; and earned a BMI Award for "Strangers."

—Among the top five finalists in 1967, '68 and '69 of the Country Music Association in the categories of Top Male Vocalist, Song of the Year and Album of the Year.

Who is this entertainer who has made so dramatic an impact on his profession in so short a time?

Merle Haggard was born in Bakersfield, California, in 1937, the youngest son of parents who had fled to the Golden State from a dustbowl home in Checotah, about midway between Muskogee and McAlister, Oklahoma.

In the Promised Land of California, Merle's father worked on the railroads and ranches around Bakersfield. They did not go hungry during the depression when the family was still in Oklahoma, nor at any time in California.

In 1948, when his son was nine years old, Merle's father died of a brain tumor.

The death had an immense impact on the boy and he began to slip in school.

He hated authority. The authority of home...of school...of police...of a job...of life. At the age of 14 years, Merle Haggard was committed to the Fred C. Nellis School for Boys in Whittier, California. They tried to beat the fear of authority into Haggard.

He was later committed to the Preston School of Industry near Stockton and released at the age of 17.

Following his release, he began working the oil fields around Bakersfield. Then, with a friend, he began a junk business. Some of the junk they picked up belonged to somebody else.

He was given 90 days in a road camp, got drunk, ran away to Utah where he couldn't find work, and wound up in Eureka, California, where Merle found a job in a plywood factory.

A fellow worker finked, Haggard was caught, and a year was tacked onto his sentence. Thirteen months.

At the age of 19, he and a friend pulled a safe job. They wouldn't have been caught except they attempted another robbery while drunk, and were picked up on suspicion. Police discovered evidence in the car linking them to the earlier safe job. It was that encounter with the law that netted him 1-15 years in San Quentin.

Merle was released at the age of 22, in February, 1960.

He had begun playing guitar while he had a job picking cotton near Modesto one year, and as a kid had even written some songs. "Skid Row" was penned by Merle when he was 14.

But he really didn't start writing or performing until he was invited to take part in the "Warden's Show" at San Quentin.

"I had a friend who was a guitar player and he knew that I sang and he got me on the 'Warden's Show'. We played a lot of times and I learned a little bit about performing. And I guess I learned a lot about music," said Haggard.

When he was released, Merle went to work for his brother in Bakersfield as a helper to an electrical contractor. Merle dug ditches, lay wire, dug post holes and drove a truck for \$80 a week. He augmented this income by playing lead guitar - not even singing - at the High Pockets, a Bakersfield country music club. He earned an additional \$20 a weekend.

Then Merle picked up an extra night and then another. He worked five days and played

four nights. "One thing led to another and I got another club offer and then another and pretty soon I quit my brother and I was in the uh Country Music business," he smiled.

From 1960 to 1965, Haggard played the Kern County, California, Country music clubs, cut a few records and attained moderate success. He had known Fuzzy Owen - a steel guitar player and owner of a small record company as well as a local Country Music television personality - for some time, but it wasn't until Merle played the Lucky Spot that they became friends.

On Fuzzy's "Tally" label, Merle recorded "Strangers," "Sad Song" and others, primarily with the idea of interesting a major recording company. They had gone to Capitol with some earlier cuts and were turned down, but when "Strangers" went to Number Four on the best-seller charts, the label became interested.

Merle, meanwhile, was dissatisfied with the backing he got from house musicians in the clubs and concert dates he's started playing around the country, so he formed The Strangers.

He met Bonnie Owens when she was working as a cocktail waitress and singing one night a week. Merle and Bonnie were married in 1965 forming a partnership with her husband on the stage as well as in life.

Merle and Bonnie released "Just Between The Two of Us" in 1966 and neither of them have been off the music charts since. As Merle's career began to boom, his writing produc-

tivity increased, and he turned out Country hit after Country hit, including "Swinging Doors," "The Bottle Let Me Down," "Branded Man," "I Trew Away the Rose," "Sing Me Back Home," "The Legend of Bonnie & Clyde" and "Mama Tried."

Haggard's biggest song to date started as a joke. He, Bonnie, The Strangers and his touring personnel were in their giant traveling bus when the conversation turned to the Muskogee area where Merle's parents had come from.

"I sang 'We don't smoke marijuana in Muskogee' and that was it. But maybe a month later I got to thinking about all the trouble they've been having around the country and the line about Muskogee kept coming back to me," he said.

"Okie From Muskogee" zoomed to Number One on the music trade Country charts. Followed quickly by "The Fightin' Side Of Me," Merle was established as America's leading Country-Western selling artist, acclaimed for his point of view by the silent majority and his honesty of expression by everyone else.

Hits such as "Workin' Man's Blues" and "Mama's Hungry Eyes" along with "Okie" and "Fightin'" have reaffirmed Merle Haggard as the poet of the common man. But his appeal extends beyond the blue collar worker and the redneck. He's a chronicler of our times, who writes and sings about the 70s.

"If I had to take my choice, I'd rather write a song that people may not agree with than one they never hear at all. You got to make people turn their heads and listen closer to you and maybe say to themselves, 'What did he say?'" he said.

"But I'll tell you one thing," he added, "I believe in love, wherever it is."

He also believes in challenge, and one most persistent is the urge to achieve as an actor the success he enjoys as a singer and songwriter.

The results suggest that, if it's what he wants, you can count on Merle Haggard to succeed.

OUT And ABOUT

by: DUKE ELLINGTON

We visited the new Bamboo Inn this week and talked with Gwen and Larry Lucas two fine people that love country music. We enjoyed the music of the Merritt Bros. and the Wranglers while we were there. These boys have a real good band. Stop in and see them.

We talked with Frank Ruhl at Karmony Ltd. recording studios. He showed us his fully equipped studio and told us he was recording audition tapes for bands and singers in our area.

Across the river we stopped at Club Keeneland in Covington and heard Dean McHome, Gary Wilson and some real fine guitar playing by Boyce King.

Went out Madison Pike to the Star Lounge and talked with Hassell Keel where we learned that he was remodeling for more room to satisfy his many customers.

Don't forget to keep country music alive with live country music and we'll be stopping in to see you in the near future.

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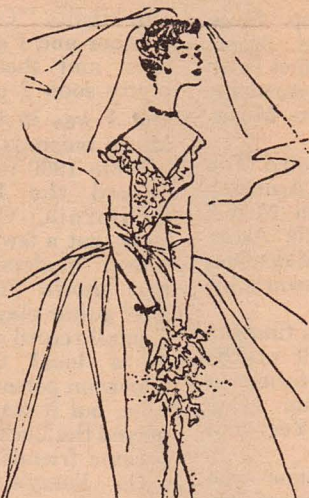
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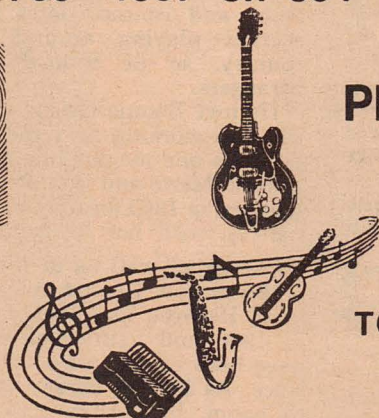
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JOHNNY CASH "Long Black Veil"; ARLENE HARDEN "What Has the World Done to My Baby"; STONEWALL JACKSON "Promises and Hearts (Were made to Break)"; THE STATLER BROS. "Ruthless"; CARL SMITH "Take My Ring Off Your Finger"; JOHNNY DUNCAN "Baby Me Baby"; JUDY LYNN "I Lost My Wings Last Night"; MARTY ROBBINS "I'll Have To Make Some Changes"; THE HARDEN TRIO "Here Comes Heaven"; TOMMY HUNTER "Mary In the Morning"; RAY PRICE "What Comes Over My Baby"; JUNE STEARN "River of Retreat"; LESTER FLATT & EARL SCRUGGS "Detroit City"; CLAUDE KING "Laura Whats She Got That I Ain't Got"; BILLY MIZE "The Lights Of Albuquerque"; TOMMY COLLINS "If You Can't Fight Don't Growel"; JOHNNY SEAY "Behind My Babys Bedroom Door"; CARL BUTLER "Lost"; SAMMI SMITH "So Long Charlie Brown Don't Look For Me Around; LEFTY FRIZZELL "Everything Keeps Coming Back But You".

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